

THE CURTIS INSTITUTE OF MUSIC

Catalogue

1957 - 1964







THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

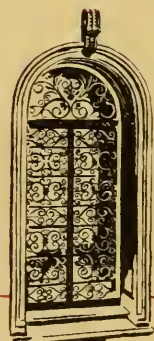
MT3.3

C981

34002

P H I L A D E L P H I A

1 9 5 7 • 1 9 5 8











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1957-1958

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA

**COPYRIGHT 1957, BY**  
**THE CURTIS INSTITUTE OF MUSIC**





MARY CURTIS ZIMBALIST  
*Founder and President*



EFREM ZIMBALIST, *Director*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Curtis Bok

*Secretary*

Cary W. Bok

*Treasurer and Assistant Secretary*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Curtis Bok

Cary W. Bok

Efrem Zimbalist

Helene Boericke Bok

Edith Evans Braun

George P. Orr

Jay H. Mattis

## THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

### VOICE

Martial Singher

Eufemia Giannini Gregory

#### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

#### *Opera Department*

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

### PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Lee Luvisi

#### *Piano*

Vladimir Sokoloff

Martha Halbwachs Masséna

Eleanor Sokoloff

Freda Pastor

### ORGAN

Alexander McCurdy

#### HARP and *Harp Ensemble*

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist  
Toshiya Eto

Ivan Galamian  
Veda Reynolds

VIOLA

Max Aronoff

VIOLONCELLO

Leonard Rose

Orlando Cole

---

FLUTE

William Kincaid

OBOE

John de Lancie

CLARINET

Anthony Gigliotti

BASSOON

Sol Schoenbach

HORN

Mason Jones

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

DOUBLE BASS

Roger Scott

PERCUSSION

Fred D. Hinger

---

*String Ensemble*

Toshiya Eto

*Woodwind Ensemble*

William Kincaid

*Orchestra*

William R. Smith, *Conductor*

*Chamber Music*

Jascha Brodsky

*Brass Ensemble*

Charles Gusikoff

---

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION and THEORY

Vittorio Giannini

Constant Vaucelain

Edith Evans Braun

Luigi Zaninelli

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

(to be announced) *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

ELEMENTARY AND SECONDARY

ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Louise Motten, A.B., A.M.

Marion A. Corwin, A.B.

Marguerite Péchin, A.M.

LIBRARY

Jack L. Gotlobe, *Librarian*

Gordon Mapes, *Special Services Librarian*

## ENTRANCE REQUIREMENTS

### *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available and requests for changes in appointments cannot be considered.

### SCHOOL YEAR 1958-1959

Auditions and examinations will be held in April-May 1958. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1958*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

#### ENTRANCE REQUIREMENTS:

##### *Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

#### VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS:

*Qualifications for Audition or Examination, Continued*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age of applicants:* *girl* applicants should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309-10-11, 330-31-32-33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age of applicants:* applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age of applicants:* applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age of applicants:* applicants should be under twenty-one.

ENTRANCE REQUIREMENTS:

*Qualifications for Audition or Examination, Continued*

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

*Age of applicants:* applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

*Age of applicants:* applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age of applicants:* applicants should be under twenty-one.



#### ENTRANCE REQUIREMENTS:

#### *Qualifications for Audition or Examination, Continued*

### DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

*Age of applicants:* applicants should be under twenty-one.

### FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata, and be able to read an orchestral excerpt.

*Age of applicants:* applicants should be under twenty-one.

### TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

*Age of applicants:* applicants should be under twenty-one.

### PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

*Age of applicants:* applicants should be under twenty-one.

### COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is enclosed.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 1 -17)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 30 Semester Hours.

# MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra, or for chorus and orchestra or for one or more acts of opera.

## *Supplementary Theoretical Courses* (Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

### *For the Diploma*

VOICE.....	{	Solfège*
		Harmony and Counterpoint:
		1 year
		Elements of Music: 1 year
PIANO.....	{	Solfège*
ORGAN.....		Harmony and Counterpoint:
HARP.....		2 years
VIOLIN.....		Elements of Music: 1 year
VIOLA.....		
VIOLONCELLO.....		
DOUBLE BASS.....	{	Solfège*
FLUTE.....		Harmony and Counterpoint:
OBOE.....		1 year
CLARINET.....		
BASSOON.....		
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		

### *For the Degree Bachelor of Music*

VOICE.....	{	Solfège*
PIANO.....		Harmony and Counterpoint:
ORGAN.....		2 years
HARP.....		Form and Analysis: 1 year
VIOLIN.....		Elements of Music: 2 years
VIOLA.....		
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		

\*The number of years varies according to requirements.

# MINIMUM COURSE REQUIREMENTS, *Continued*

## *Supplementary Applied Subjects*

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE.....	{	Piano: 1 or 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
PIANO.....	{	Chamber Music Great Books: 1 year
ORGAN.....	{	Piano: 1 or 2 years Great Books: 1 year
HARP.....	{	Piano: 1 or 2 years Harp Ensemble Orchestra Great Books: 1 year
VIOLIN.....	{	Piano: 1 or 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
VIOLA.....	{	Piano: 1 or 2 years Chamber Music Orchestra Great Books: 1 year
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....	{	Piano: 1 year Woodwind Ensemble Orchestra Great Books: 1 year
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		

MINIMUM COURSE REQUIREMENTS, *Continued*

TRUMPET.....	}	Piano: 1 year
TROMBONE.....		Brass Ensemble
TUBA.....		Orchestra
PERCUSSION.....		Great Books: 1 year
COMPOSITION.....	}	Piano: 2 years
		Great Books: 1 year

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, in Philadelphia and the vicinity only, with the approval of the Director.

---

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

## GENERAL INFORMATION, *Continued*

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions, and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

## EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Harold Henshaw.....	<i>Assistant Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Ethel Kingsley Nice.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1957-1958

SEPTEMBER 23 (Monday) } ..... Registration of new students  
SEPTEMBER 24 (Tuesday) }

SEPTEMBER 25 (Wednesday) } ..... Registration of old students  
SEPTEMBER 26 (Thursday) }

SEPTEMBER 27 (Friday): ..... First Term opens

NOVEMBER 28 (Thursday) } ..... Thanksgiving Vacation  
NOVEMBER 29 (Friday) }

DECEMBER 14 (Saturday) *through* } ..... Christmas Vacation  
JANUARY 5 (Sunday) }

JANUARY 6 (Monday): ..... School re-opens

JANUARY 24 (Friday): ..... First Term ends

JANUARY 27 (Monday): ..... Second Term opens

April 4 (Friday) *through* } ..... Easter Vacation  
April 9 (Wednesday) }

MAY 9 (Friday): ..... Second Term ends

MAY 10 (Saturday): ..... Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1958-1959





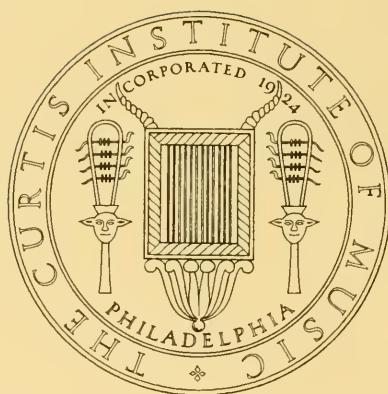
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC







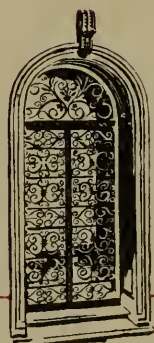




THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

1 9 5 8 • 1 9 5 9











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1958-1959

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA

COPYRIGHT 1958, BY  
THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Curtis Bok

*Secretary*

Cary W. Bok

*Treasurer and Assistant Secretary*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Efrem Zimbalist

Edith Evans Braun

Curtis Bok

Helene Boericke Bok

George P. Orr

Cary W. Bok

Nellie Lee Bok

Jay H. Mattis

## THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

### VOICE

Martial Singher

Eufemia Giannini Gregory

#### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

#### *Opera Department*

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

---

### PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Lee Luvisi

#### *Piano*

Vladimir Sokoloff

Martha Halbwachs Masséna

Eleanor Sokoloff

Freda Pastor

---

### ORGAN

Alexander McCurdy

---

#### *HARP and Harp Ensemble*

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist  
Toshiya Eto

Ivan Galamian  
Veda Reynolds

VIOLA  
Max Aronoff

VIOLONCELLO

Leonard Rose

Orlando Cole

---

FLUTE  
William Kincaid

OBOE  
John de Lancie

CLARINET  
Anthony Gigliotti

BASSOON  
Sol Schoenbach

HORN  
Mason Jones

TRUMPET  
Samuel Krauss

TROMBONE, TUBA  
Charles Gusikoff

DOUBLE BASS  
Roger Scott

PERCUSSION  
Fred D. Hinger

---

*String Ensemble*  
Toshiya Eto

*Woodwind Ensemble*  
William Kincaid

*Orchestra*  
William R. Smith, *Conductor*

*Chamber Music*  
Jascha Brodsky

*Brass Ensemble*  
Charles Gusikoff

---

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION and THEORY

Vittorio Giannini

Constant Vauclain

Edith Evans Braun

Luigi Zaninelli

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

René J. Daudon, A.M.: *French*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

*Great Books*

Adolf D. Klarmann, A.M., Ph.D.

---

ELEMENTARY AND SECONDARY  
ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Louise Motten, A.B., A.M.

Marion A. Corwin, A.B.

Marguerite Péchin, A.M.

---

LIBRARY

Jack L. Gotlobe, *Librarian*

Gordon Mapes, *Special Services Librarian*

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1959-1960

Auditions and examinations will be held in April-May 1959. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1959.*

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

#### ENTRANCE REQUIREMENTS:

##### *Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

#### VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

#### ENTRANCE REQUIREMENTS:

##### *Qualifications for Audition or Examination, Continued*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirements:* *Women* should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

#### PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirements:* Applicants should be under twenty-one.

#### ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirements:* Applicants should be under twenty-one.

#### HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirements:* Applicants should be under twenty-one.

ENTRANCE REQUIREMENTS:

*Qualifications for Audition or Examination, Continued*

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vicuxtemps, Wieniawski or Goldmark.

*Age requirements:* Applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirements:* Applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirements:* Applicants should be under twenty-one.



#### ENTRANCE REQUIREMENTS:

#### *Qualifications for Audition or Examination, Continued*

### DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) one movement of a concerto or a sonata.

*Age requirements:* Applicants should be under twenty-one.

### FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirements:* Applicants should be under twenty-one.

### TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirements:* Applicants should be under twenty-one.

### PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirements:* Applicants should be under twenty-one.

### COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is provided.

## MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

### *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

### *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

### *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

# MINIMUM COURSE REQUIREMENTS, *Continued*

## *Supplementary Theoretical Courses*

Courses in Theory may be eliminated by examination.

### *For the Diploma*

VOICE.....	{	Solfège*
		Harmony and Counterpoint:
		1 year
	{	Elements of Music: 1 year
PIANO.....		
ORGAN.....		
HARP.....	{	Solfège*
VIOLIN.....		Harmony and Counterpoint:
VIOLA.....		2 years
VOLONCELLO.....		Elements of Music: 1 year
DOUBLE BASS.....	{	
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		Solfège*
HORN.....		Harmony and Counterpoint:
TRUMPET.....		1 year
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....	{	Solfège*
		Elements of Music: 1 year

### *For the Degree Bachelor of Music*

VOICE.....	{	
PIANO.....		
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VOLONCELLO.....		
DOUBLE BASS.....		Solfège*
FLUTE.....		Harmony and Counterpoint:
OBOE.....		2 years
CLARINET.....		Form and Analysis: 1 year
BASSOON.....		Elements of Music: 2 years
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....	{	Solfège*
		Elements of Music: 2 years

\*The number of years varies according to requirements.

NOTE: The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

MINIMUM COURSE REQUIREMENTS, *Continued*

*Supplementary Applied Subjects*

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano course may be eliminated by examination.

VOICE.....	{	Piano: 1 or 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
PIANO.....	{	Chamber Music Great Books: 1 year
ORGAN.....	{	Piano: 1 or 2 years Great Books: 1 year
HARP.....	{	Piano: 1 or 2 years Harp Ensemble Orchestra Great Books: 1 year
VIOLIN.....	{	Piano: 1 or 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
VIOLA.....	{	Piano: 1 or 2 years Chamber Music Orchestra Great Books: 1 year
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....	{	Piano: 1 year Woodwind Ensemble Orchestra Great Books: 1 year
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		

MINIMUM COURSE REQUIREMENTS, *Continued*

TRUMPET.....	}	Piano: 1 year
TROMBONE.....		Brass Ensemble
TUBA.....		Orchestra
PERCUSSION.....		Great Books: 1 year
COMPOSITION.....	}	Piano: 2 years
		Great Books: 1 year

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, in Philadelphia and the vicinity only, with the approval of the Director.

---

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

The auditorium, Curtis Hall, where faculty, student and guest recitals, school gatherings and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

## GENERAL INFORMATION, *Continued*

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz and Vittoria; many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. There are a number of rare manuscripts, first editions and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

## EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Harold Henshaw.....	<i>Assistant Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Alice E. Colgan.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1958-1959

SEPTEMBER 22 (Monday) } .....Registration of new students  
SEPTEMBER 23 (Tuesday) }

SEPTEMBER 24 (Wednesday) } .....Registration of old students  
SEPTEMBER 25 (Thursday) }

SEPTEMBER 26 (Friday).....First Term opens

NOVEMBER 27 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 28 (Friday) }

DECEMBER 10 (Wednesday Evening).....Christmas Party

DECEMBER 13 (Saturday) } .....Christmas Vacation  
JANUARY 4 (Sunday) }

JANUARY 5 (Monday).....School re-opens

JANUARY 23 (Friday).....First Term ends

JANUARY 26 (Monday).....Second Term begins

MARCH 27 (Friday) } .....Easter Vacation  
APRIL 1 (Wednesday) }

MAY 8 (Friday).....Last day of instruction

MAY 9 (Saturday).....Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1959-1960





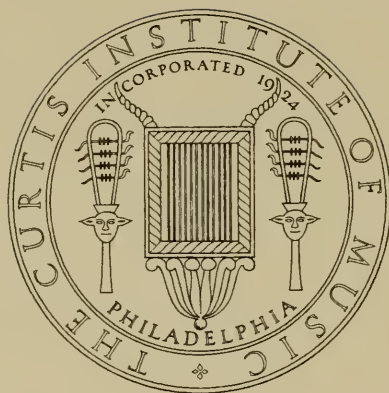
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC







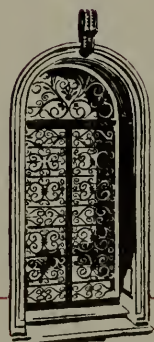




THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

1 9 5 9 • 1 9 6 0











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1959-1960

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA

COPYRIGHT 1959, BY  
THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

•

THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Curtis Bok

*Secretary*

Cary W. Bok

*Treasurer and Assistant Secretary*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Efrem Zimbalist

Edith Evans Braun

Curtis Bok

Helene Boericke Bok

George P. Orr

Cary W. Bok

Nellie Lee Bok

Jay H. Mattis

# THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## VOICE

Martial Singher

Eufemia Giannini Gregory

### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

### *Opera Department*

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Lee Luvisi

Mieczyslaw Horszowski

Eleanor Sokoloff

### *Piano*

Vladimir Sokoloff

Freda Pastor

Martha Halbwachs Masséna

Reiko Eto

---

## ORGAN

Alexander McCurdy

---

### HARP and *Harp Ensemble*

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist  
Toshiya Eto

Ivan Galamian  
Veda Reynolds

VIOLA  
Max Aronoff

VIOLONCELLO

Leonard Rose

Orlando Cole

---

FLUTE  
William Kincaid

OBOE  
John de Lancie

CLARINET  
Anthony Gigliotti

BASSOON  
Sol Schoenbach

HORN  
Mason Jones

TRUMPET  
Samuel Krauss

TROMBONE, TUBA  
Charles Gusikoff

DOUBLE BASS  
Roger Scott

PERCUSSION  
Fred D. Hinger

---

*String Ensemble*  
Toshiya Eto

*Woodwind Ensemble*  
William Kincaid

*Orchestra*  
William Smith, *Conductor*

*Chamber Music*  
Jascha Brodsky

*Brass Ensemble*  
Charles Gusikoff

---

ACCOMPANISTS

Vladimir Sokoloff

Reiko Eto

Martha Halbwachs Masséna

COMPOSITION and THEORY

Vittorio Giannini

Constant Vauclain

Edith Evans Braun

Matthew Colucci

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Marguerite Péchin, A.M.: *French*

René J. Daudon, A.M.: *French Diction*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

*Great Books*

Adolf D. Klarmann, A.M., Ph.D.

---

ELEMENTARY AND SECONDARY

ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Marion A. Corwin, A.B.

Marguerite Péchin, A.M.

---

LIBRARY

Jack L. Gotlobe, *Librarian*

Gordon Mapes, *Special Services Librarian*

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1960-1961

Auditions and examinations will be held in April-May 1960. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1960*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

## VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski or Goldmark.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) one movement of a concerto or a sonata.

*Age requirement:* Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is provided.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. The Institute will give credit for academic subjects completed at an accredited college or university, earned either before admission or during the period of enrolment.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

*Supplementary Theoretical Courses*

Courses in Theory may be eliminated by examination.

*For the Diploma*

VOICE .....	{	Solfège: 2 years
		Harmony and Counterpoint:
		1 year
	}	Elements of Music: 1 year
PIANO .....	{	Solfège: 2 years
ORGAN .....		
HARP .....		
VIOLIN .....		
VIOLA .....		
VIOLONCELLO .....		Harmony and Counterpoint:
		2 years
		Elements of Music: 1 year
DOUBLE BASS .....	{	Solfège: 2 years
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....		
PERCUSSION .....		Harmony and Counterpoint:
		1 year
COMPOSITION .....	{	Solfège: 2 years
		Elements of Music: 1 year

*For the Degree Bachelor of Music*

VOICE .....	{	Solfège: 2 or 3 years
PIANO .....		
ORGAN .....		
HARP .....		
VIOLIN .....		
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....		
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....		
PERCUSSION .....		Harmony and Counterpoint:
		2 years
		Form and Analysis: 1 year
		Elements of Music: 2 years
COMPOSITION .....	{	Solfège: 2 or 3 years
		Elements of Music: 2 years

NOTE: The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

*Supplementary Applied Subjects*

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano course may be eliminated by examination.

VOICE .....	{	Piano: 1 or 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
-------------	---	--

PIANO. ....	{	Chamber Music Great Books: 1 year
-------------	---	--------------------------------------

ORGAN .....	{	Piano: 1 or 2 years Great Books: 1 year
-------------	---	--

HARP .....	{	Piano: 1 or 2 years Harp Ensemble Orchestra Great Books: 1 year
------------	---	--

VIOLIN .....	{	Piano: 1 or 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
--------------	---	---

VIOLA .....	{	Piano: 1 or 2 years
VIOLONCELLO .....	{	Chamber Music
DOUBLE BASS .....	{	Orchestra
		Great Books: 1 year

FLUTE .....	{	Piano: 1 year
OBOE .....	{	Woodwind Ensemble
CLARINET .....	{	Orchestra
BASSOON .....	{	Great Books: 1 year
HORN .....	{	

MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET . . . . .	}	Piano: 1 year
TROMBONE . . . . .		Brass Ensemble
TUBA . . . . .		Orchestra
PERCUSSION . . . . .		Great Books: 1 year
COMPOSITION . . . . .	}	Piano: 2 years
		Great Books: 1 year

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, in Philadelphia and the vicinity only, with the approval of the Director.

---

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

The auditorium, Curtis Hall, where faculty, student and guest recitals, school gatherings and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz and Vittoria; many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. There are a number of rare manuscripts, first editions and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

#### EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Harold Henshaw.....	<i>Assistant Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Muriel Begley.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1959-1960

SEPTEMBER 28 (Monday) } .....Registration of new students  
SEPTEMBER 29 (Tuesday) }

SEPTEMBER 30 (Wednesday) } .....Registration of old students  
OCTOBER 1 (Thursday) }

OCTOBER 2 (Friday).....First Term opens

NOVEMBER 26 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 27 (Friday) }

DECEMBER 9 (Wednesday Evening).....Christmas Party

DECEMBER 12 (Saturday) } .....Christmas Vacation  
JANUARY 3 (Sunday) }

JANUARY 4 (Monday).....School re-opens

JANUARY 29 (Friday).....First Term ends

FEBRUARY 1 (Monday).....Second Term begins

APRIL 15 (Friday) } .....Easter Vacation  
APRIL 20 (Wednesday) }

MAY 13 (Friday).....Last day of instruction

MAY 14 (Saturday).....Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1960-1961





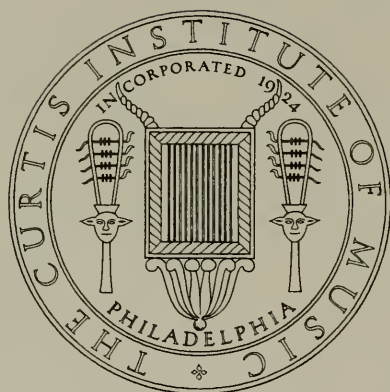
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC







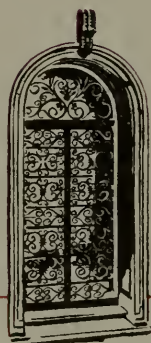




THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

1 9 6 0 . 1 9 6 1











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1960-1961

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA

COPYRIGHT 1960, BY  
THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Curtis Bok

*Secretary*

Cary W. Bok

*Treasurer and Assistant Secretary*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Efrem Zimbalist

Edith Evans Braun

Curtis Bok

Helene Boericke Bok

George P. Orr

Cary W. Bok

Nellie Lee Bok

Jay H. Mattis

# THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## VOICE

Martial Singher

Eufemia Giannini Gregory

### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

### *Opera Department*

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Lee Luvisi

Eleanor Sokoloff

### *Piano*

Vladimir Sokoloff

Martha Halbwachs Masséna

Freda Pastor

---

## ORGAN

Alexander McCurdy

---

### HARP and *Harp Ensemble*

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist  
Toshiya Eto

Ivan Galamian  
Veda Reynolds

VIOLA  
Max Aronoff

VIOLONCELLO

Leonard Rose

Orlando Cole

---

FLUTE  
William Kincaid

OBOE  
John de Lancie

CLARINET  
Anthony Gigliotti

BASSOON  
Sol Schoenbach

HORN  
Mason Jones

TRUMPET  
Samuel Krauss

TROMBONE, TUBA  
Charles Gusikoff

DOUBLE BASS  
Roger Scott

PERCUSSION  
Fred D. Hinger

---

*String Ensemble*  
Toshiya Eto

*Woodwind Ensemble*  
William Kincaid

*Orchestra*  
William Smith, *Conductor*

*Chamber Music*  
Jascha Brodsky

*Brass Ensemble*  
Charles Gusikoff

---

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION and THEORY

Constant Vauclein

Edith Evans Braun

Matthew Colucci

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Marguerite Péchin, A.M.: *French*

René J. Daudon, A.M.: *French Diction*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

*Great Books*

Adolf D. Klarmann, A.M., Ph.D.

---

ELEMENTARY AND SECONDARY  
ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Marion A. Corwin, A.B.

Marguerite Péchin, A.M.

---

LIBRARY

Jack L. Gotlobe, *Librarian*

Gordon Mapes, *Special Services Librarian*

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1961-1962

Auditions and examinations will be held in April-May 1961. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1961*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

## VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski or Goldmark.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) one movement of a concerto or a sonata.

*Age requirement:* Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is provided.

*Age requirement:* Applicants should be under twenty-five.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. The Institute will give credit for academic subjects completed at an accredited college or university, earned either before admission or during the period of enrolment.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Theoretical Courses*

Courses in Theory may be eliminated by examination.

*For the Diploma*

VOICE .....	{	Solfège: 2 years
		Harmony and Counterpoint:
		1 year
		Elements of Music: 1 year
PIANO .....	{	Solfège: 2 years
ORGAN .....		Harmony and Counterpoint:
HARP .....		2 years
VIOLIN .....		Elements of Music: 1 year
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....	{	Solfège: 2 years
FLUTE .....		Harmony and Counterpoint:
OBOE .....		1 year
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....	{	Theory requirements to de-
PERCUSSION .....		pend on placement examina-
COMPOSITION .....		tions.
		Elements of Music: 1 year

*For the Degree Bachelor of Music*

VOICE .....	{	Solfège: 2 or 3 years
PIANO .....		Harmony and Counterpoint:
ORGAN .....		2 years
HARP .....		Form and Analysis: 1 year
VIOLIN .....		Elements of Music: 2 years
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....		
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....	{	Theory requirements to de-
TUBA .....		pend on placement examina-
PERCUSSION .....		tions.
COMPOSITION .....		Elements of Music: 2 years

NOTE: The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Applied Subjects*

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano course may be eliminated by examination.

VOICE .....	{	Piano: 1 or 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
-------------	---	--

PIANO .....	{	Chamber Music Great Books: 1 year
-------------	---	--------------------------------------

ORGAN .....	{	Piano: 1 or 2 years Great Books: 1 year
-------------	---	--

HARP .....	{	Piano: 1 or 2 years Harp Ensemble Orchestra Great Books: 1 year
------------	---	--

VIOLIN .....	{	Piano: 1 or 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
--------------	---	---

VIOLA .....	{	Piano: 1 or 2 years
VIOLONCELLO .....		Chamber Music
DOUBLE BASS .....		Orchestra Great Books: 1 year

FLUTE .....	{	Piano: 1 year
OBOE .....		Woodwind Ensemble
CLARINET .....		Orchestra
BASSOON .....		Great Books: 1 year
HORN .....		

## MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET . . . . .	}	Piano: 1 year
TROMBONE . . . . .		Brass Ensemble
TUBA . . . . .		Orchestra
PERCUSSION . . . . .		Great Books: 1 year
COMPOSITION . . . . .	}	Piano: 2 years
		Great Books: 1 year

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, in Philadelphia and the vicinity only, with the approval of the Director.

---

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

The auditorium, Curtis Hall, where faculty, student and guest recitals, school gatherings and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

#### EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Harold Henshaw.....	<i>Assistant Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Ruth P. Gardner.....	<i>Secretary to the Director and of Admissions</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1960-1961

SEPTEMBER 26 (Monday) } .....Registration of new students  
SEPTEMBER 27 (Tuesday) }

SEPTEMBER 28 (Wednesday) } .....Registration of old students  
SEPTEMBER 29 (Thursday) }

SEPTEMBER 30 (Friday).....First Term opens

NOVEMBER 24 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 25 (Friday) }

DECEMBER 9 (Friday Evening).....Christmas Party

DECEMBER 17 (Saturday) } .....Christmas Vacation  
JANUARY 8 (Sunday) }

JANUARY 9 (Monday).....School re-opens

JANUARY 27 (Friday).....First Term ends

JANUARY 30 (Monday).....Second Term begins

MARCH 31 (Friday) } .....Easter Vacation  
APRIL 5 (Wednesday) }

MAY 12 (Friday).....Last day of instruction

MAY 13 (Saturday).....Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1961-1962





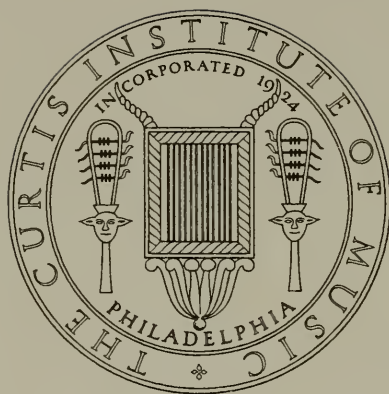
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC







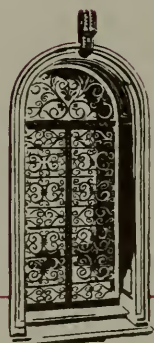




THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

1 9 6 1 • 1 9 6 2











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1961-1962

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA

COPYRIGHT 1961, BY  
THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

•

THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Curtis Bok

*Secretary*

Cary W. Bok

*Treasurer and Assistant Secretary*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Efrem Zimbalist

Curtis Bok

Cary W. Bok

Nellie Lee Bok

Edith Evans Braun

George P. Orr

Jay H. Mattis

# THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## VOICE

Martial Singher

Eufemia Giannini Gregory

### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

### *Opera Department*

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Lee Luvisi

Eleanor Sokoloff

### *Piano*

Vladimir Sokoloff

Martha Halbwachs Masséna

Freda Pastor

---

## ORGAN

Alexander McCurdy

---

### *HARP and Harp Ensemble*

Carlos Salzedo

---

### *Accompanying*

Vladimir Sokoloff

FACULTY—*Continued*

Efrem Zimbalist	VIOLIN	Ivan Galamian
	Oscar Shumsky	

VIOLA  
Max Aronoff

Leonard Rose	VIOLONCELLO	Orlando Cole
--------------	-------------	--------------

---

FLUTE  
William Kincaid

OBOE  
John de Lancie

CLARINET  
Anthony Gigliotti

BASSOON  
Sol Schoenbach

HORN  
Mason Jones

TRUMPET  
Samuel Krauss

TROMBONE, TUBA  
Charles Gusikoff

DOUBLE BASS  
Roger Scott

PERCUSSION  
Fred D. Hinger

---

*Orchestra*  
William Smith, *Conductor*

*Chamber Music*  
Jascha Brodsky

*Woodwind Ensemble*  
William Kincaid

*Brass Ensemble*  
Charles Gusikoff

COMPOSITION and THEORY

Constant Vauclain

Edith Evans Braun

Matthew Colucci

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Marguerite Péchin, A.M.: *French*

René J. Daudon, A.M.: *French Diction*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

*Great Books*

Adolf D. Klarmann, A.M., Ph.D.

---

ELEMENTARY AND SECONDARY

ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Marion A. Corwin, A.B.

Marguerite Péchin, A.M.

---

LIBRARY

Gordon Mapes

Elizabeth E. Williams

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1962-1963

Auditions and examinations will be held in April-May 1962. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1962*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

### PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

### ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

### HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



### DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.

### FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

### TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

### PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

### COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is provided.

*Age requirement:* Applicants should be under twenty-five.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. The Institute will give credit for academic subjects completed at an accredited college or university, earned either before admission or during the period of enrolment.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

*Supplementary Theoretical Courses*

Courses in Theory may be eliminated by examination.

*For the Diploma*

VOICE .....	{	Solfège: 1, 2 Dictation 1, 2 Harmony and Counterpoint: 1 Elements of Music: 1
PIANO .....	{	Solfège: 1, 2 Dictation 1, 2 Harmony and Counterpoint: 1, 2 Elements of Music: 1
ORGAN .....		
HARP .....		
VIOLIN .....		
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....	{	Solfège: 1, 2 Dictation 1, 2 Harmony and Counterpoint: 1
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....		
PERCUSSION .....		
COMPOSITION .....	{	Theory requirements to depend on placement examinations. Elements of Music: 1

*For the Degree Bachelor of Music*

VOICE .....	{	Solfège: 1, 2, 3 Dictation 1, 2, 3 Harmony and Counterpoint: 1, 2 Form and Analysis: 1 Elements of Music: 1, 2
PIANO .....		
ORGAN .....		
HARP .....		
VIOLIN .....		
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....		
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....		
PERCUSSION .....		
COMPOSITION .....	{	Theory requirements to depend on placement examinations. Elements of Music: 1, 2

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

VOICE.....	{	Piano: 1, 2 Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO.....		Chamber Music
ORGAN.....		Piano: 1, 2
HARP.....	{	Piano: 1, 2 Harp Ensemble Orchestra
VIOLIN.....	{	Piano: 1, 2 Chamber Music Orchestra
VIOLA.....	{	Piano: 1, 2 Chamber Music Orchestra
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....	{	Piano: 1 Woodwind Ensemble Orchestra
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		

## MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET.....	}	Piano: 1
TROMBONE.....		Brass Ensemble
TUBA.....		Orchestra
PERCUSSION.....		
COMPOSITION.....		Piano: 1, 2

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation.

---

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

The auditorium, Curtis Hall, where faculty, student and guest recitals, school gatherings and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

Students are permitted to accept professional engagements only with the approval of the Director.

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

#### EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Harold Henshaw.....	<i>Assistant Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Ruth P. Gardner.....	<i>Secretary to the Director and of Admissions</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1961-1962

SEPTEMBER 25 (Monday) } .....Registration of new students  
SEPTEMBER 26 (Tuesday) }

SEPTEMBER 27 (Wednesday) } .....Registration of old students  
SEPTEMBER 28 (Thursday) }

SEPTEMBER 29 (Friday).....First Term opens

NOVEMBER 23 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 24 (Friday) }

DECEMBER 8 (Friday Evening).....Christmas Party

DECEMBER 16 (Saturday) } .....Christmas Vacation  
JANUARY 7 (Sunday) }

JANUARY 8 (Monday).....School re-opens

JANUARY 26 (Friday).....First Term ends

JANUARY 29 (Monday).....Second Term begins

APRIL 20 (Friday) } .....Easter Vacation  
APRIL 25 (Wednesday) }

MAY 11 (Friday).....Last day of instruction

MAY 12 (Saturday).....Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1962-1963





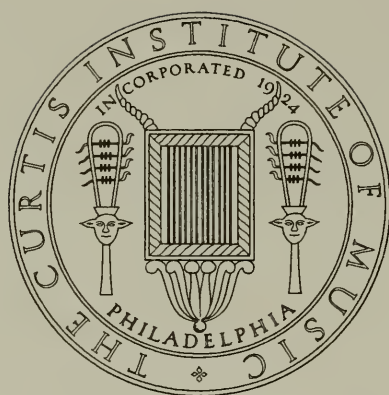
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC









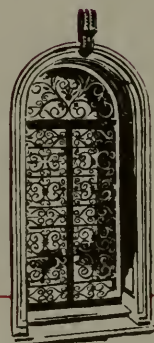


THE CURTIS INSTITUTE OF MUSIC  
THE

CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

1 9 6 2 • 1 9 6 3











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1962-1963

RITTENHOUSE SQUARE  
PHILADELPHIA 3 · PENNSYLVANIA

COPYRIGHT 1962, BY  
THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters*

*the great traditions of the past*

*To teach students to build on this heritage*

*for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Curtis Bok

*Secretary*

Cary W. Bok

*Treasurer and Assistant Secretary*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Efrem Zimbalist

Curtis Bok

Cary W. Bok

Nellie Lee Bok

Edith Evans Braun

George P. Orr

Jay H. Mattis

# THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## VOICE

Martial Singher

Eufemia Giannini Gregory

### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

### *Opera Department*

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Lee Luvisi

Eleanor Sokoloff

### *Piano*

Vladimir Sokoloff

Martha Halbwachs Masséna

Freda Pastor

Marion Zarzeczna

---

## ORGAN

Alexander McCurdy

---

## HARP

Marilyn Costello

---

### *Accompanying*

Vladimir Sokoloff

VIOLIN

Efrem Zimbalist

Oscar Shumsky

Ivan Galamian

VIOLA

Max Aronoff

VIOLONCELLO

Leonard Rose

Orlando Cole

---

FLUTE

William Kincaid

OBOE

John de Lancie

CLARINET

Anthony Gigliotti

BASSOON

Sol Schoenbach

HORN

Mason Jones

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

DOUBLE BASS

Roger Scott

PERCUSSION

Fred D. Hinger

---

*Orchestra*

William Smith, *Conductor*

*Chamber Music*

Jascha Brodsky

*Woodwind Ensemble*

William Kincaid

*Brass Ensemble*

Charles Gusikoff

COMPOSITION and THEORY

Constant Vauchlain

Edith Evans Braun

Matthew Colucci

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Marguerite Péchin, A.M.: *French*

\*René J. Daudon, A.M.: *French Diction*

Margaret Singher: *French Diction*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

ELEMENTARY AND SECONDARY

ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Hazel Auken, A.M.

Marguerite Péchin, A.M.

---

LIBRARY

Gordon Mapes, *Librarian*

\* Absent on leave 1962-1963.

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, transcript of High School and/or other academic records and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1963-1964

Auditions and examinations will be held in April-May 1963. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1963*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

## VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is provided.

*Age requirement:* Applicants should be under twenty-five.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. The Institute will give credit for academic subjects completed at an accredited college or university, earned either before admission or during the period of enrolment.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Theoretical Courses*

Courses in Theory may be eliminated by examination; however, a qualifying examination does not provide semester hour credits unless received from an accredited college or university.

*For the Diploma*

VOICE .....	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1 Elements of Music: 1
PIANO .....	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1, 2 Elements of Music: 1
ORGAN .....		
HARP .....		
VIOLIN .....		
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1 Elements of Music: 1
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....		
PERCUSSION .....		
COMPOSITION .....	{	Theory requirements to depend on placement examinations. Elements of Music: 1

*For the Degree Bachelor of Music*

VOICE .....	{	Solfège: 1, 2, 3 Dictation: 1, 2, 3 Harmony and Counterpoint: 1, 2 Form and Analysis: 1 Elements of Music: 1, 2
PIANO .....		
ORGAN .....		
HARP .....		
VIOLIN .....		
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....		
FLUTE .....		
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
TRUMPET .....		
TROMBONE .....		
TUBA .....		
PERCUSSION .....		
COMPOSITION .....	{	Theory requirements to depend on placement examinations. Elements of Music: 1, 2

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

VOICE .....	{	Piano: 1, 2
		Diction
		Vocal Repertoire
		Languages
		Opera Class
		Eurhythmics

PIANO .....	Chamber Music
-------------	---------------

ORGAN .....	Piano: 1, 2
-------------	-------------

HARP .....	{	Piano: 1, 2
		Harp Ensemble
		Orchestra

VIOLIN .....	{	Piano: 1, 2
		Chamber Music
		Orchestra

VIOLA .....	{	Piano: 1, 2
VIOLONCELLO .....		
DOUBLE BASS .....		
		Chamber Music
		Orchestra

FLUTE .....	{	Piano: 1
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
		Woodwind Ensemble
		Orchestra

## MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET.....	}	Piano: 1
TROMBONE.....		Brass Ensemble
TUBA.....		Orchestra
PERCUSSION.....		
COMPOSITION.....		Piano: 1, 2

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation.

---

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

The auditorium, Curtis Hall, where faculty, student and guest recitals, school gatherings and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

Students are permitted to accept professional engagements only with the approval of the Director.

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

## EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Harold Henshaw.....	<i>Assistant Business Manager</i>
Anne O. Smith.....	<i>Registrar</i>
Elizabeth E. Williams.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1962-1963

SEPTEMBER 24 (Monday)     }  
SEPTEMBER 25 (Tuesday)    }.....Registration of new students

SEPTEMBER 26 (Wednesday) }  
SEPTEMBER 27 (Thursday)  }.....Registration of old students

SEPTEMBER 28 (Friday).....First Term opens

NOVEMBER 22 (Thursday)   }  
NOVEMBER 23 (Friday)     }.....Thanksgiving Vacation

DECEMBER 7 (Friday Evening).....Christmas Party

DECEMBER 15 (Saturday)   }  
JANUARY 6 (Sunday)        }.....Christmas Vacation

JANUARY 7 (Monday).....School re-opens

JANUARY 25 (Friday).....First Term ends

JANUARY 28 (Monday).....Second Term begins

APRIL 12 (Friday)         }  
APRIL 17 (Wednesday)    }.....Easter Vacation

MAY 10 (Friday).....Last day of instruction

MAY 11 (Saturday).....Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1963-1964





MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC











THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

1 9 6 3 • 1 9 6 4











THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1963-1964

RITTENHOUSE SQUARE  
PHILADELPHIA 3 • PENNSYLVANIA

COPYRIGHT 1963, BY  
THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 • PENNSYLVANIA



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Cary W. Bok

*Secretary and Treasurer*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Nellie Lee Bok

Edith Evans Braun

Cary W. Bok

A. Margaret Bok

Truman Henson

Samuel Barber

Jay H. Mattis

# THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses

## VOICE

Martial Singher

Eufemia Giannini Gregory

### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

### *Opera Department*

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Eleanor Sokoloff

Mieczyslaw Horszowski

### *Piano*

Vladimir Sokoloff

Freda Pastor

Martha Halbwachs Masséna

Marion Zarzeczna

---

## ORGAN

Alexander McCurdy

---

## HARP

Marilyn Costello

---

### *Accompanying*

Vladimir Sokoloff

FACULTY—*Continued*

Efrem Zimbalist	VIOLIN	Ivan Galamian
	Oscar Shumsky	

VIOLA  
Max Aronoff

VIOLONCELLO  
Orlando Cole

---

FLUTE  
William Kincaid

OBOE  
John de Lancie

CLARINET  
Anthony Gigliotti

BASSOON  
Sol Schoenbach

HORN  
Mason Jones

TRUMPET  
Samuel Krauss

TROMBONE, TUBA  
Charles Gusikoff

DOUBLE BASS  
Roger Scott

PERCUSSION  
Fred D. Hinger

---

*Orchestra*  
William Smith, *Conductor*

*Chamber Music*  
Jascha Brodsky

*Woodwind Ensemble*  
William Kincaid

*Brass Ensemble*  
Charles Gusikoff

COMPOSITION and THEORY

Vittorio Giannini

Edith Evans Braun

Matthew Colucci

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Marguerite Péchin, A.M.: *French*

René J. Daudon, A.M.: *French Diction*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

ELEMENTARY AND SECONDARY

ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Hazel Auker, A.M.

Marguerite Péchin, A.M.

---

LIBRARY

Gordon Mapes, *Librarian*

## ENTRANCE REQUIREMENTS

### *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

### SCHOOL YEAR 1964-1965

Auditions may not be held in all departments each year, but those to be held will be scheduled in April and May, 1964.

Everyone requesting auditions should send for application forms and *state their major subjects*. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1964*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia 3, Pennsylvania

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

## VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of materials sent unless the necessary postage is provided.

*Age requirement:* Applicants should be under twenty-five.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. The Institute will give credit for academic subjects completed at an accredited college or university, earned either before admission or during the period of enrolment.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hours.

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

*Supplementary Theoretical Courses*

Courses in Theory may be eliminated by examination; however, a qualifying examination does not provide semester hour credits unless received from an accredited college or university.

*For the Diploma*

VOICE.....	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1 Oral Harmony: 1 Elements of Music: 1
PIANO.....	{	Solfège: 1, 2
ORGAN.....	{	Dictation: 1, 2
HARP.....	{	Harmony and Counterpoint: 1, 2
VIOLIN.....	{	Oral Harmony: 1, 2
VIOLA.....	{	Elements of Music: 1
VIOLONCELLO.....	{	
DOUBLE BASS.....	{	
FLUTE.....	{	Solfège: 1, 2
OBOE.....	{	Dictation: 1, 2
CLARINET.....	{	Harmony and Counterpoint: 1
BASSOON.....	{	Oral Harmony: 1
HORN.....	{	Elements of Music: 1
TRUMPET.....	{	
TROMBONE.....	{	
TUBA.....	{	
PERCUSSION.....	{	
COMPOSITION.....	{	Theory requirements to depend on placement examinations. Elements of Music: 1

*For the Degree Bachelor of Music*

VOICE.....	{	
PIANO.....	{	
ORGAN.....	{	
HARP.....	{	
VIOLIN.....	{	Solfège: 1, 2, 3
VIOLA.....	{	Dictation: 1, 2, 3
VIOLONCELLO.....	{	Harmony and Counterpoint: 1, 2
DOUBLE BASS.....	{	Oral Harmony: 1, 2
FLUTE.....	{	Orchestration: 1
OBOE.....	{	Form and Analysis: 1
CLARINET.....	{	Elements of Music: 1, 2
BASSOON.....	{	
HORN.....	{	
TRUMPET.....	{	
TROMBONE.....	{	
TUBA.....	{	
PERCUSSION.....	{	
COMPOSITION.....	{	Theory requirements to depend on placement examinations. Elements of Music: 1, 2

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

VOICE .....	{	Piano: 1, 2
		Diction
		Vocal Repertoire
		Languages
		Opera Class
		Eurhythmics

PIANO. ....	Chamber Music
-------------	---------------

ORGAN .....	Piano: 1, 2
-------------	-------------

HARP .....	{	Piano: 1, 2
		Harp Ensemble
		Orchestra

VIOLIN .....	{	Piano: 1, 2
		Chamber Music
		Orchestra

VIOLA .....	{	Piano: 1, 2
VIOLONCELLO .....	{	Chamber Music
DOUBLE BASS .....	{	Orchestra

FLUTE .....	{	Piano: 1
OBOE .....	{	Woodwind Ensemble
CLARINET .....	{	Orchestra
BASSOON .....	{	
HORN .....	{	

MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET.....	}	Piano: 1 Brass Ensemble Orchestra
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		Piano: 1, 2

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation.

---

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

The auditorium, Curtis Hall, where faculty, student and guest recitals, school gatherings and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

Students are permitted to accept professional engagements only with the approval of the Director.

The library of 38,000 items includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

---

#### EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Daniel M. Llewellyn.....	<i>Assistant Business Manager</i>
Anne O. Smith.....	<i>Registrar</i>
Thelma W. Brunson.....	<i>Secretary of Admissions</i>
Elizabeth E. Williams.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

# CALENDAR

1963-1964

SEPTEMBER 23 (Monday) } .....Registration of new students  
SEPTEMBER 24 (Tuesday) }

SEPTEMBER 25 (Wednesday) } .....Registration of old students  
SEPTEMBER 26 (Thursday) }

SEPTEMBER 27 (Friday).....First Term opens

NOVEMBER 21 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 22 (Friday) }

DECEMBER 6 (Friday Evening).....Christmas Party

DECEMBER 14 (Saturday) } .....Christmas Vacation  
JANUARY 5 (Sunday) }

JANUARY 6 (Monday).....School re-opens

JANUARY 24 (Friday).....First Term ends

JANUARY 27 (Monday).....Second Term begins

MARCH 27 (Friday) } .....Easter Vacation  
APRIL 1 (Wednesday) }

MAY 8 (Friday).....Last day of instruction

MAY 9 (Saturday).....Commencement

Recitals as scheduled

APRIL-MAY: Auditions and examinations are held for enrolment of  
new students for the School Year 1964-1965





MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC









